

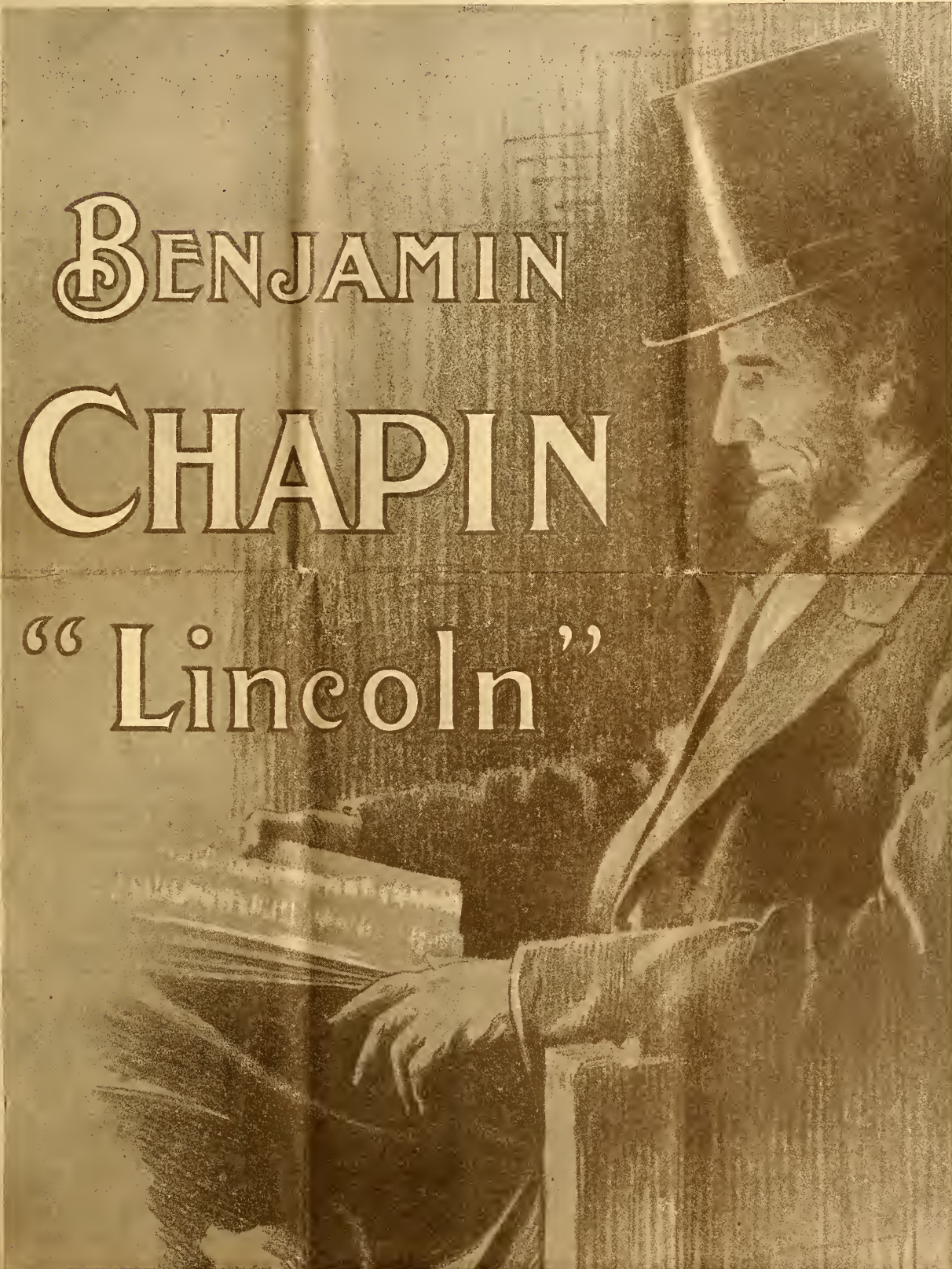
THE AMERICAN POST REVIEW

CHAPIN-LINCOLN SUPPLEMENT

JUNE, 1913

ILLUSTRATED

Miss Lucile Chapin, Manager and Publisher
237 E. 163d Street, New York



BENJAMIN CHAPIN

“Lincoln”

HOW AN ACTOR MAKES UP.
Mr. Chapin's Singular Task and Remarkable Interpretation.

HIS IDEALS AND METHODS.
Reporter Interviews Chapin and Studies His Make-Up.

The portrayal of Lincoln, by Benjamin Chapin, took place! Before attempting a description of the entertainment proper, it would be well to say something in regard to Mr. Chapin himself, how he came to conceive so great an undertaking, his methods of gathering his data, his manner of making up, etc.

When but a boy Mr. Chapin held the idea that Lincoln was the most dramatic character in history, more so than Napoleon, Caesar, Macbeth or Richard III. "And to me he's more dramatic than any character in drama or other literature, because," to quote Mr. Chapin's own words,—"he moves me to action more than any of the others. Some claim that a character to be highly dramatic must be evil or morally weak. But to me it is not—that element of evil, or even that which in itself is most active, or that which poses itself before the public, saying 'look at me here and look at me there,' which to me is most dramatic. The truly dramatic to me is that which arouses action in me. Not the physical action shown, but the result, on the audience, is the final test—the highest test of the dramatic,—to change a man's point of view, to move him to new action. This, I know, is considered primarily the test and purpose of oratory rather than of drama, but the particular kind of dramatic portrayal which I present combines the main purposes of both drama and oratory. I aim to make the result tally with the purpose—bigger, nobler action."

Holding these views and regarding Lincoln as a model to be followed, by those who wished to attain the ideal American manhood, Mr. Chapin long studied the character, life and reminiscence of Lincoln, his first idea being to gather material for a drama, in which Lincoln should be the central figure. Such a drama he has completed, and is even now engaged upon another of the same nature. Years ago Mr. Chapin evolved the idea of impersonating his ideal, and he began to devote himself with redoubled energy to his work of gathering material. He made it a point to meet all the old servants of the White House who had been there during the days of the Civil War; he became acquainted with people who had known the Lincolns in their domestic life; from these, and from veterans, from old statesmen;



From Photo by Sarony, N. Y.

CHAPIN AS LINCOLN

From reading and reminiscences and countless other sources Mr. Chapin gathered the data which enabled him to present a true picture of Lincoln as he lived, moved and acted. "It is not so much to enable me to accurately impersonate the man in the petty details of dress and manners that I am doing all this," said Mr. Chapin, for he still continues to gather material. "It is an effort to live and to get others to live in the spirit of Lincoln, an effort to instill into myself and others the essence of his beautiful life."

It was several years after these ideas of impersonation had been conceived before Mr. Chapin attempted to put the results of his work before the public. Many of Lincoln's friends who saw his work said that it was well nigh perfect long before he himself was ready to produce it in public. The art of making up his face for the part for a long time remained unsolved. With a large mirror before him, and all the pictures of the President which are in existence, arranged around the walls, in a manner that reflected them

before his eyes, then he would sit by the hour experimenting with the pigments and colors. "At first," said Mr. Chapin, "I could not get myself to look any more like Lincoln than I did like John Smith. All I had was the height and general build." But after repeated experimenting Mr. Chapin began to see Lincoln's face instead of his own looking at him from the mirror, and at last when he had done all in this line which seemed to him possible for him to do, he went to an expert in New York for advice and assistance. "Let it alone," said the specialist, "I can't better it."

Chapin's Make-Up.

It is wonderful to see Mr. Chapin make up for the part. The arrangement of his hair alone takes several minutes, and what he is doing seems apparently aimless and useless. After arranging the hair to his



CHAPIN'S "LINCOLN"

satisfaction, Mr. Chapin applies the facial lines with several shades of pigment, and with a start, the interested observer sees the face of Abraham Lincoln appearing above Benjamin Chapin's shoulders. Next the beard is adjusted and the effect is fairly startling. "What more can be done to increase the resemblance?" was the question of the writer. The reply was a series of rapid movements on the part of the artist. A touch here, a line there, a dash of heavy color at the side of the neck, a heavy shadow under the lower lip, and with each new touch the likeness grew more and more wonderful. But there was even more to come, the eyebrows were heavily shaded, and eyes sunken by a black dash in the eye sockets, the wrinkles were made more natural and the high cheek bones made prominent by what painters call "high lights," the under lip was made wider by extending the red to meet the shadow underneath, each touch seeming uncalled for, yet bringing out more and more the lines and lineaments of Lincoln as the people knew him.

After the eyebrows have been made up, one suddenly sees the reason for the careful attention given to the hair earlier in the proceedings. By means of his hair Mr. Chapin has moulded his head into the outline of Lincoln's, but until the face is complete this fact is not noticed. But the face is not yet quite complete. A peculiarly colored powder is brought forth, the gloss of the hair deadened, a dash on the temples, which as if by magic seem to sink in, and now rising before you is Abraham Lincoln himself in form and feature.

Lincoln Appears.

So perfectly made up, Mr. Chapin began the evening's work. In a resonant voice, yet still with that sad, sweet chord running through his tones, which those who knew Lincoln say was one of his chiefest charms, Mr. Chapin gave a program, which a person well-read to any degree could describe by no adjective short of perfect. His domestic life, his love for Tad, his sympathy, his tact, his wonderful control of men, and his power of bending them to his will at the same time letting them think that he himself had yielded, all these things I will not attempt to describe, but they were shown in a manner little short of marvelous.

Then that Fourth of July when everything looks so dark, when delegations and committees by the score, besieged the President with demands for a compromise with the South, when it seemed as though defeat and disgrace were to be the portion of the Union; on that day came the telegrams "East, Tennessee evacuated," "Gettysburg won," "Vicksburg taken"; the joy, the gratitude of Lincoln are not imitated here, they are real. We see the man himself, tears of thanksgiving running down his face, reading Grant's telegram. "Vicksburg taken!—U. S. Grant! Good boy, U. S. Grant! He promised he would! I like a man who keeps his word."

Then that last night, the evening at home in the White House, before attending Ford's Theatre. Here, as before, it is Lincoln himself, whom we see. His final exit to what we know now was his death—I can give no adequate idea of the beauty and power with which those things were depicted.

PRESIDENT LINCOLN AT WORK.

Most Novel Attraction New York Has Produced in Decade.

CHAPIN'S MONOLOGUE DRAMA "LINCOLN."

Hesekiah Butterworth, a Lincoln Biographer, Characterized It: "The Most Unique, Honest and Popular Interpretation of Lincoln Ever Presented," Mr. Chapin a Life Long Student of Lincoln. The Impersonation Done Reverently with Rare Artistic Skill.

A very tall, ungainly, loose-jointed, long-armed, long-legged man with large, prominent features and sallow complexion, wearing a long, loose, wrinkled frock coat, old fashioned high hat and shawl suddenly appears at one side of the stage. He stands motionless. The audience holds its breath and then bursts into applause. The spirit still stands unmoved, the face calm and sad, furrowed with care, and the brow heavy with the burden of the nation. It is the President. Who else can it be? He raises his hand. The applause subsides. He speaks. The mellow, sympathetic voice draws all men unto him. "My friends, a sentiment in the Declaration of Independence gives hope of liberty, not alone to the people of this country, but hope to all the world for all time to come—a hope that in due time, all men may have an open field and a fair chance. The people have called me to act as President. I have a great task before me." He bids an affectionate farewell, and with hands behind his back, head bent forward, and shoulders stooped, he disappeared on his way to his duties in the city of Washington.

In Washington.

The curtain rises and he is seated in the Executive Room at the White House, with a loose-fitting, wrinkled linen duster hanging from his gaunt form. The wife is surely there, and little son, Tad. The boy wants to go down the Potomac river, but his mother is unwilling. Then follows one of those charming domestic scenes which lighten the program throughout, and bring to the hearts and minds of the hearers the great soul of the President, his tenderness, his loveliness, his homely and kindly nature. He is resting from the cares of State, and for the time being his inimitable drollery dominates the scene. Witty repartee, stories, peculiarly his own, rough, rugged, striking the mark with irresistible humor, like true steel sending out sparks at every blow.

The wife and son have disappeared, and the President is talking with the Secretary of State. Reinforcements are needed and the President narrates his success in mastering his military advisors, especially the irascible Secretary of War. No huster here, no pose or pomp or show, but keen insight, gentleness, consummate tact, shrewdness, masterful executive power.

Midnight Hours.

The curtain falls and rises again. It is



M. R. CHAPIN AS LINCOLN
"THE DENOUNCEMENT"

past midnight. A lamp burns dimly upon the President's desk. He is sitting there with head bent low, looking over a map of the battlefield of Gettysburg. Fearful losses of men on both sides; 40,000 corpses huddled and jumbled together, lying in windrows where they fell. The woe of the nation is upon him, the tears of widows and children, desolated homes, the country tottering on the verge of being shattered into fragmentary States, each asserting its petty independence. The fate of his country, the freedom of a race quivers in the balance, and bad news from all along the line. The door opens, a delegation enters. These men have worked against him in the Senate, in the House, in the public press. They have asked for the dismissal of his cabinet and officers and wish to appoint a military dictator to succeed him as President. They demand that the bloody war be stopped, and that the South be allowed to secede and slavery be permitted to exist. Rising from his chair, with the majesty of the Father of his Country, he points to the stars and stripes which hang from the wall, and with deepest emotion replies: "Let it be my proudest plume, not that I was the last to desert my country, but that I never deserted her." The delegation retires.

His head sinks upon the table. For three days and nights he had neither eaten nor slept. "How gladly would I exchange my bed for the cot of the humblest soldier who sleeps tonight on the bloody field of Gettysburg." He breathes a prayer for the safety of his country and falls asleep. Upon awakening he tells his "Dream of the Ships" to Edward, the Irish doorkeeper. It always came to him before a great victory.

Another delegation enters. It is almost morning and the red streaks of Independence Day are scattering the darkness. Completely exhausted, racked with worry, he resorts to humor, the plaster that with him healed many a wound. There is little show for this delegation. Flashes of wit and burning sarcasm shrivel them up and they quickly retire with a story booming after their retreating ranks. The delegation has evidently done him lots of good,—"I needed exercise." He decides to sit up until morning. He hangs his shawl over the top of the open door, tosses the petition of the delegation into his hat, and with one knee dragging on the floor, he again pursues the war map.

A messenger enters. The telegraph lines which had been cut between Gettysburg and Washington are evidently restored. Secretary of War follows the messenger, frantically waving a telegram over his head. "Victory at Gettysburg. Victory at Vicksburg. The greatest Fourth of July since '76."

The last day has come. The Marshal of the District of Columbia warns the President about a plot against his life. He narrates his strange dream of assassination; he pardons a soldier boy, and with the remark, "I will sleep better to-night" puts on his hat and goes to Ford's theatre.

Now who is this wonderful man? I have not used his name. "It is Lincoln," you reply, "who else can it be?" No, it is Benjamin Chapin in the most unique, honest, and popular interpretation of Lincoln ever presented.—*The Boston Evening Transcript.*

**Newspaper Advertising has been developed into an art
We present below one of the interesting display
ads gotten up by a local manager**

This one reduced to one-fourth original size

**LYCEUM THEATRE
March 2—Matinee and Night**



**Benjamin
CHAPIN
HIS MARVELOUS
LINCOLN**

The Most Thrilling Impersonation That Has Ever Been Given on the American Stage.

**Chapin is the Highest Salaried Man
In Lyceum Work in America**

**SEATS ON SALE AT LYCEUM BOX OFFICE
Limited number of reserved seats for evening only**

By Edwin D. Mead, Formerly Editor of the New England Magazine, Member of the International Peace Conference.

To the Editor of the Transcript:

The dramatic portrayal of Abraham Lincoln which was given last week by Mr. Benjamin Chapin at Chickering Hall is something so remarkable that I trust there may be an effort to secure Mr. Chapin's appearance in Boston another season. Our young people, the boys and girls of the schools, should see this impressive impersonation. Nothing, I am sure, could bring home to them more vividly the spirit of the struggle to preserve the Union and the nature of the burden which Lincoln bore through those terrible years. I have no doubt that every year the impersonation will improve—for this is the kind of creation that slowly grows and perfects itself, and Mr. Chapin is clearly a student, and consecrated to this work. But today the work is noteworthy. The literary skill which it shows is conspicuous; the dramatic power of the performance is most striking; the resemblance of the actor in his figure and his make-up to the face and figure of Lincoln as made familiar to us by the common portraits is startlingly perfect, and the sympathetic appreciation of the character and problems and period of the great President is such as gives the portrayal historical significance. It is a welcome phenomenon in the American dramatic field, and it is a lesson for our people.

—Edwin D. Mead.

(The above letter was printed in the BOSTON TRANSCRIPT, and the next day the following card was addressed to Mr. Mead.)

"I am glad you liked the Lincoln. The pathos and power of it to me was overwhelming. It hangs about me still. I soon ceased to think of Chapin, and the tragic four years seemed to be passing, and we were in them. Indeed it has 'historical significance' and I wish with you that every boy and girl could see it."

R. Kidder,
16 Brimmer St. Boston, Mass.

"A GOOD THRILL"

By Josephine Hart Phelps

If you desire a good, wholesome, old-fashioned thrill, an honest rejuvenation of sentiments and ideals that are becoming almost as rare as a taste for real poetry, go to the Orpheum Theatre and witness Benjamin Chapin's impersonation of Abraham Lincoln. So vividly does he bring before us the patient, wise, kindly, humorous character that really stands ahead of Washington in the affections of the nation, and therefore second to none, that at the climactic moments the house rings with cheers of delighted recognition.

To be great and good, and yet to be able to make a joke, is the surest way to the heart of the American public; a nation we are incorrigible jokers, and Lincoln's tendency to say funny things finds a responsive echo in the popular heart.

Furthermore—since this is the epoch of great fortunes, great expenditures, and great envies—the love of money is the root of newer evils than were known in Lincoln's day. And the people at large who have been tutored by the great captains of industry into methods of greed, unscrupulousness, and arrogant tyranny, hold in contrast a special and sincere reverence toward the memory of men like Washington and Lincoln who practiced a peculiarly pure and lofty patriotism and grandly and proudly kept their lives unspotted of evil.

Mr. Chapin's homely picture of our homely President and his family gathered around the evening lamp, or, rather, around the candles of the sixties, the tender drollery that characterized the paternal comradeship of the angular, long-legged, lovable father, with his little son, the uncultured accent of the prairies in his speech, the rude yet genuine inspiration that is felt in his hour of anguished prayer for a divided nation, all these things brought the man himself before us. There he was, with his slab-sided figure, his long, lean, angular length, his ungainly attitudes, his cadaverous features, his honest, ugly, acute countenance. One feels that the player sincerely loves the memory of the man he impersonates; that he sincerely desires to quicken and intensify the affection in which that memory is held, and he succeeds. To all who see the dramatic portrait he offers, there comes a grateful sense that at last we have experienced a good, honest, worthy, uplifting emotion that, for the time at least, recalls old standards and ideals, and makes the successful rogues of the present day look pitiful indeed.

From The Argonaut, San Francisco.

"Mr. Chapin in his own play 'Lincoln' scored both as playwright and as actor a gratifying success. He brought down the house."—The New York Herald.

"From the moment Mr. Chapin appeared upon the stage he had the audience with him through the commingled smiles and tears of his piece. When the



BENJAMIN CHAPIN

"A great and genuine American play destined to win high distinction and rich emolument."—Edward Everett Pidgeon in The New York Press.

"What might have been grotesque was real. Mr. Chapin dallied with fire and was not burned."—Rennold Wolf in The Morning Telegram.

"The natural ease and dignity of a great mind and heart manifest themselves in Mr. Chapin's 'Lincoln.'"—The N. Y. Times (Sunday).

"Handkerchiefs to moist eyes proved that Chapin had succeeded in making the tremendous humanity of the man felt."—Charles Darnton in The Evening World.

"Exceedingly clever acting. Strong, potent, stirred the blood and appealed strongly to the emotions. The curtain calls after the third act totalled a dozen."—The N. Y. Evening Journal.

"The play is written with admirable skill and restraint and a deep and sympathetic feeling for the humors as well as the heroism of the man. The play gives one a sense of the moral majesty not only of Lincoln but of his generation. It is to be recommended, in these days of frenzied exposure of graft and treasonous scourgings of the Senate, as a much needed spiritual bath."—John Corbin in The N. Y. Sun.

"Mr. Chapin, in the discharge of a difficult delicate task, has displayed tact and intelligence, and has succeeded in producing a play thoroughly interesting and at times even inspiring, while his impersonation of his hero is eloquent of that tender, rich and unadorned humanity which has so endeared him to the hearts of his countrymen. Mr. Chapin's 'Lincoln' possesses much sympathetic charm. The humor of it is spontaneous, the benevolence of it sincere and refreshing, the sly paternal tenderness wholly delightful. He is singularly sometimes extraordinarily felicitous and vital, and holds his audience in bonds of an eager sympathy which manifested itself last evening in frequent outbursts of unpremeditated applause. To the innate nobility and simple magnanimity of the man he gives notable, natural, artistic expression."—J. Rankin Touse in The N. Y. Evening Post.

curtain fell on the third act the audience rose to their feet in a body and demanded a speech."—The N. Y. Times.

"This Benjamin Chapin has ability. He has won, both as actor and as dramatist. He caught the fancy of the audience. Not since Herne's 'Shore Acres' has a drama contained so much appealing realism. There isn't the slightest doubt that Mr. Chapin in 'Lincoln' will make a fortune throughout the country, and he may even make money in hypercritical New York."—Frederick E. McKay in The N. Y. Evening Mail.

Critics in the New York Weekly Papers.

"Gives us a living Lincoln."—The New York Clipper.

"Free from false heroics."—The Dramatic Mirror.

"So well did he play the part that the audience accepted it with more than ordinary enthusiasm."—Town Topics.

"A very real and abiding personality, so real and plausible that one forgets Mr. Chapin is acting."—Collier's Weekly.

"Lincoln,' with Chapin as dramatist and star, is the sensation of the week. Vivid and tactful."—Stephen Fisk in Sports of the Times.

"The drama received a real contribution in Benjamin Chapin's 'Lincoln'. In his creation of the character he has 'blocked out' the great American historical drama."—The Literary Digest.

"As a matter of bald record, 'Abraham Lincoln' must be set down as a success by the standard of public favor. Large audiences visit the theatre where the play is on view."—The Clubfellow.

"Every city, town and hamlet should see it. It will touch the heart of everyone. Even in the climaxes where the national fate hangs in a balance Mr. Chapin seems to measure up almost to the stature of the martyred President."—The Independent (Editorial).

"A straightforward dramatic work, in action simple, and the beauty about it is an absence of cant. The author has shown skill in construction and, to his credit as an actor, comes before us in a modest way and seeks recognition purely on the strength of an able play well acted."—The Dramatic News.

August Belmont, Samuel L. Clemens (Mark Twain), Clarence H. Mackay, Robert Collier and other members of the Executive Committee of the Lincoln Farm Association, were holding a session when the proposal was made that they attend Benjamin Chapin's four act character play, "Lincoln," then running for the first time in New York, at the Liberty Theatre.

This group of men dined together before the play. When it came time to attend the performance, Mark Twain refused to go. His friends urged, but he was obdurate. General Horace Porter, formerly ambassador to France, and a friend of Mr. Lincoln's, and Mr. William Dean Howells, the novelist joined the party, and Mark Twain finally went with the others, but went reluctantly, declaring that he did not want some young buck in stage costume and makeup to muss up his own mental picture and memory of Lincoln. When the curtain went up on the first act he sat far back in the box but in a few minutes he came forward and was soon lost in the play.

After the third act he asked to be taken back upon the stage that he might meet Mr. Chapin, and, behind the scenes, as if he could not shake off the illusion that it was the real living Lincoln, he addressed Mr. Chapin as Lincoln: "I am very glad to meet you again, Mr. President. You haven't changed much in all these years."

On leaving the theatre that evening he walked down the aisle (with the writer of this account, who had dined with the party and heard Mark Twain's opposition to going), and he made this comment: "I wanted to keep my memory and thought of Lincoln unmarred by any disappointment in seeing a make-up imitation. But I am glad that I came, very glad. I feel as though I had spent an evening with Lincoln at the White House. I think I know Lincoln a little more intimately now. Mr. Chapin certainly gave a remarkable performance—he got me over the footlights."

The next morning Mr. Chapin's secretary received the following letter from Mr. Clemens:

"In the beginning of the first act, while Mr. Chapin did seem to me to be a very close and happy imitation of Mr. Lincoln, it was only an imitation. But at that point the miracle began. Little by little, step by step, by an imperceptible evolution the artificial Lincoln dissolved away and the living and real Lincoln was before my eyes and remained real until the end. I apply to it, that strong word 'miracle' because I think it justified. I think that I have not before seen so interesting a spectacle as this steady growth and transformation of an unrealty into a reality."

S. L. Clemens,
Mark Twain.



From Chapin's Lincoln—"He says I laugh at my own stories—laugh harder than anyone else. Maybe I enjoy them more than anyone else. If I take the pains to tell a good joke, I reckon I'm entitled to all the fun there is in it."

From Act II—"I'd give my life to save those boys out there. Here's a map of the ground, dispatches, telegrams, but no reinforcements. I need men. Yes, gold is good in its place, but brave, patriotic men are better than gold."

Extract from a Special Dispatch to the Washington (D. C.) Post
"Boston, Mass.—Benjamin Chapin in his Monologue Drama, Lincoln, has created a sensation here this week."

Four Consecutive Performances at Chickering Hall, Boston

From *The Boston Herald*
 BY THE SOCIETY EDITOR.

ONE ACTOR THE WHOLE PLAY

B. Chapin's Performance of A. Lincoln Presents the Martyred President as He Looked, Talked, Laughed, Suffered and Made History—Seekers for the "Altogether Different" at Last Content.

Amusement lovers who pray continually for something "altogether different" were answered last night at Chickering Hall by Benjamin Chapin's dramatic portrayal of Abraham Lincoln.

So fortunate is Mr. Chapin in his Lincoln stature, realistic facial make-up, command of voice and histrionic talent, that he produces the illusion of making an audience feel that they have seen and heard Lincoln himself during the most important events of his life. The portrayal fastens the details of the resourceful and many-sided character into one's memory with greater exactness and fixedness than a year's research amid Lincoln bibliography. One sees the martyred president as he looked, as he talked, as he laughed over his stories, as he suffered and made history, and better than ever before one appreciates the tragedy of his end.

Aside from the succinct character drawing of the entertainment, the evening was highly enjoyable because of the novelty of the programme. Although only one actor occupies the stage, which is devoid of properties save for a few tables, chairs and documents, the bill was a complete drama in four acts in which many characters played their parts. Mr. Chapin by his manipulation of one's fancy, transforms the platform into the White House, the cabinet room and the war office, and peoples the stage with many well known individuals.

From the rapt attention and smiling approval displayed on the faces of distinguished men in the audience who probably knew the President himself, one could see that the actor's illusions were highly perfected.

From a standpoint of dramatic literature and from a presentation of historical mimicry embellished by extraordinary histrionic power, one is seldom privileged to see such an impressive scene as that utilized for the end of the entertainment. This is Lincoln's narration of his prophetic dream in which he foretells his assassination. Dressed for the theatre, he receives a colonel who wishes to furnish him with military protection. He regards the pretension as a use of soldiers who can better be commissioned elsewhere, but he describes the dream. Wrapped in his long black evening cloak, from which his black eye-sockets furnish a death's head and his long bony hands make impressive gestures, he describes the dream of hearing the city in lamentation and a corpse in the White House. Finishing the dream, he takes up the pardon for a boy that Stanton would have hanged, and leaves with a cheery goodnight, to sleep, as he says, the sounder for his mercy.

It will be repeated tonight and Saturday afternoon and evening. Some of the patrons and patronesses are:

- Governor John L. Bates, Governor Curtis Guild, Jr., Mayor Patrick A. Collins, Dr. Edward E. Hale, Col. T. W. Higginson, Gen'l William A. Bancroft, Rt. Rev. Wm. Lawrence, Col. Richard P. Hallowell, Edwin D. Mead, Dr. Charles G. Ames, Pres. William F. Warren, Dr. William J. Rolfe, Mrs. Mary A. Livermore, Edward Stanwood, Mrs. James T. Fields, Mrs. Quincy A. Shaw, Edward H. Clement, Francis J. Garrison, Hezekiah Butterworth, Dr. John S. Lindsay, Mrs. J. Herbert Sawyer, Miss Ida Mason, Miss Adele G. Thayer, Rev. Ellis Bishop, James Murray Kay, Prentiss Cummings, Rev. Leonard K. Storrs, Joseph W. Woods, Arthur J. C. Sowden, Wallace H. Hamm, Hon. William W. Doherty, Rev. Daniel D. Addison, Prof. Henry L. Southwick, Mrs. David P. Kimball, William C. Collar, Dr. George W. Shinn, Rev. S. M. Crothers, Mrs. Ada P. Spaulding, Miss Elizabeth H. Houghton, Mrs. Evelyn Greenleaf Sutherland, George Riddle, Rabbi Charles Fleischer, Mrs. George W. Gregerson, Hon. Charles E. Ensing, Mrs. Charles S. Sargent, Robert H. Gardiner.

From *Boston Daily Advertiser*
 BY THE DRAMATIC CRITIC.

BENJAMIN CHAPIN IN HIS LINCOLN MONOLOGUE SEEMS IMBUEWED WITH SPIRIT OF LIBERATOR

At Chickering Hall this week Benjamin Chapin presents a remarkable impersonation of Abraham Lincoln.



CHAPIN'S LINCOLN

From Act I—"I'd like to renew the acquaintance of my family. Don't let anyone come in, remember, no one—unless it's someone who—wants, to see me!"

liberator seems presumptuous. In all history no man lends himself less readily to the stage. For behind his strange, uncouth physical disguise was the great soul of one who walked apart,

A single silent star
 Come wandering from afar.
 Modern makeup will compass a passable impression of any presence, but a merely clever actor undertaking to denote the whimsical tenderness, grotesque humor and lofty faith of "Honest Abe" that strange blend of apparent contradictions, would be lost like a raindrop in the sea.

A dramatic portrayal is best accomplished in the monologue form used by Mr. Chapin, who seems to have saturated himself with Lincoln's spirit. Physically, he is in accord with that familiar figure, long and lank, moving with the loose gait of the frontsmen and sprawling, whenever convenient, in most undignified fashion. He shows the latent fascination of an ugly face, the mahogany complexion, and Lincoln's well remembered style of dress, his immoderate enjoyment of his own stories, and many little mannerisms we know.

His character study begins with the newly elected president's homely farewell to his fellow-citizens of Springfield, breathing humility, foreboding, and faith. We taste the temper of the man. Next appears a home scene in the White House where the president has momentarily shelved official cares for the society of his family and friends. There is truly seen the tenderness many mistook for weakness, playfulness almost crude, a reminder of the rough environment from which he emerged too late to take a social polish.

Next the master of men, harmonizing cabinet, army officers and varied rival forces with rare tact and diplomacy. In the dark hour before the turn of tide at Gettysburg the moral Atlas, deserted by trusted friends, resolutely denies the doubting voice and wrestles with his wounded hope in abject appeal for divine aid. With victory assured he preaches conciliation, "with malice toward none, with charity for all." He points to the work of an overruling power. Last the passing of a singular life with serene front and a benign farewell: "The Most High controls events. * * Good night, good night to all."

Mr. Chapin ran the gamut of Lincoln's character with no false note, though he slightly overcolored humor. His control of voice and features was almost flawless. He gave a keen character study calculated to convey vividly a great nature.

From *The Boston Transcript*
 BY THE EDITOR.

PRESENTING LINCOLN: A FOUR-ACT CHARACTER STUDY

Mr. Benjamin Chapin's "dramatic portrayal" of President Lincoln has at last been seen in Boston. The enthusiastic accounts from New York and elsewhere of this historical character study have hardly overstated the thrilling power and astonishing effects of his impersonation.

Mr. Chapin's treatment of the theme is absolutely original and unique in general scheme and in details. His first entrance upon the audience is on his journey to take up the cares of state in Washington. With tall hat of the 1860 date and loose, ill-fitting, long black coat, the President—for it seems to be really he, so portrait-like is the makeup of the face and so like the President's stature is the thin and angular figure of the speaker, six feet, three inches in height—stands with one foot resting on the steps leading to the platform, turns to one side and delivers the speech, or a condensation of it, that Lincoln in fact delivered from the steps of his train at the depot.

The portrayal is divided into four acts following this thrilling prologue which has startled the audience and held it half-awed, half-amused. Act first shows a home scene at the White House, with President Lincoln (in monologue of course), trying to "renew the acquaintance of his family." The rather ungracious personality of Mrs. Lincoln represented on the one hand and his affectionate confidences with his little son Tad, on the other, shielding the youngster from the maternal discipline, constitute the burden of this scene. Incidentally the characteristic attitude, often described, of Lincoln as he sat at the desk, with one knee dragging almost to the floor and the huge foot of that leg sprawled at a distance behind his chair, was realized again with startling effect.

Act second represents Lincoln composing a dispute between Secretary Stanton and General Hooker. The third act is "The Darkest Hour Before the Dawn," representing President Lincoln receiving delegations come to protest and criticize, amid his sleepless vigils during the wavering of the scales between the contending hosts at Gettysburg. Act four opens with the preparations for setting out for Ford's Theatre where the assassination took place, and Lincoln's account of his dream of assassination, with the pardoning of a soldier as his last act before going to the theatre.

Mr. Chapin is an actor and an author of rare skill. Besides the marvelous physical resemblance, which never ceases to impress the audience as new angles and points of view are obtained in the movements of the apparition about the stage—

From Act IV.

"What will my country cousins say when they see my hands in this predicament?"
 * * *

"I will wear them,—if it is

the proper thing, going to the theatre. (These white gloves are such a light shade!) I will—if I can—wait a moment—there is w o r k o n hand!"

his exits and entrances are always thrilling in their homely simplicity of a tall, awkward, almost shambling man—there is a most beautiful and sympathetic sentiment pervading it. And besides this emphasis on the tenderness of Lincoln's character, there is due attention paid to its strength. Running through all is the ever-present humor which was so marked a characteristic of this naturally sad man's trying career. In short, Mr. Chapin's selection of the points by which to characterize Lincoln is masterly. As a piece of condensation of a life crowded with striking episodes and stupendous work, it is of the highest intellectual ability and quality. As a dramatic and literary achievement, it is also entitled to take high rank, being a triumph of ingenuity in conducting more or less complicated scenes and episodes in which several characters are engaged in a monologue. The work of winnowing and selecting from the mass of materials about Lincoln so as to present in two hours pictures of his home life, his political problems, his military courage, his personal genuineness, his patriotism and his piety, must certainly have been a bewildering task, and it is easy to believe that it required years of exclusive devotion to study, experimenting and rewriting. But the end has been worth all it has cost, and the American people are to be congratulated that they may see in Mr. Chapin's wonderful production, so living a representation of their martyred and canonized hero of the War for the Union.

"Strikingly realistic."—*The Boston News*.
 "Not once throughout the entertainment does Mr. Chapin lose the attention of his audience."—*The Boston Journal*.
 "The portrayal possesses a realism that has a strange and indefinite fascination for the average auditor."—*The Boston Globe*.

From Act III—"My way is as straight as a turnpike road. You want to give me advice? I've more here than I can follow. Yesterday's advice was—lean to the right; today's 'lean to the left.' No! I'm lean enough already!"



THE MONTHLY MAGAZINES.

Many of Them Have Given Extended Reviews of Mr. Chapin's "Lincoln." A Few Lines From Them.

"Benjamin Chapin's 'Abraham Lincoln' is the most noteworthy offering of the American stage this season, and perhaps in many of them."—*Broadway Magazine* (May).

"Mr. Chapin shows Lincoln as a lovable, tender-hearted, humorous, many-sided man. A very great achievement. It may become as famous a character play as 'Rip Van Winkle.'"—*Everybody's Magazine* (June).

"Mr. Chapin portrays with feeling, dignity, humor and humanity the wonderful personality of Lincoln. It is a genuine impersonation of true dramatic value."—*The Theatre* (May).

"Chapin as 'Lincoln' was a positive evocation of the great dead. It is a remarkable assumption of an almost impossible character—dramatically speaking."—*James Hanecker in Metropolitan Magazine* (June).

"If Mr. Chapin has not quite achieved the great American historical drama for which wise men are watching, he has at least blocked it out."—*Henry Tyrrell in the Forum*.

"Convincingly true to the nature of a great American. Chapin treated his delicate subject throughout in the best of taste."—*Mansey's Magazine* (July).

From "The World Today" (May)
Dramatic Section.

One strangely beautiful event in the month's happenings overshadowed the entire metropolitan field and commands the situation. That event is Benjamin Chapin's marvelous characterization of Lincoln in the play of the same name. A play defying all the superstitions of the stage, and presenting the most idolized public character in American history, seemed destined to immediate failure and quick rebuke from the press. The opening performance was a triumph. Chapin was Lincoln himself. To those students of history, present at the opening performance, for whom Lincoln has been a topic of careful study, the characterization was the most compelling and wonderful thing that any actor could achieve. It was a creation justly true to the great soul of the Emancipator himself. Gentleness, tenderness, simplicity and masterfulness were there, dominating quietly every moment of a drama which proved to be a commendable setting for the great man, and a vehicle in itself original and remarkable. Chapin has attempted what was deemed impossible and has won a great victory.

CHAPIN AS LINCOLN

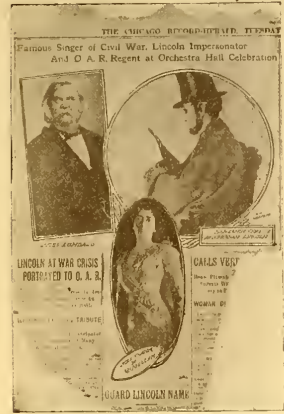
CHAPIN CAPTURES CHICAGO

THE VICE REGENT'S LETTER.

The Chairman of the Social Committee Sold \$700 Worth of Boxes for Orchestra Hall. Her Letter is Therefore Worth a Double Reading.

"The Chicago Chapter D. A. R. made a great success of Mr. Chapin's 'Lincoln,' which netted several hundred dollars for the treasury of the D. A. R. to be used in patriotic welfare work.

"Mr. Chapin was well known to many



The group picture above shows Mrs. Frank McMullin, Regent of the D. A. R., Mr. Chapin as Lincoln, and Mr. Jules Lumbard, the famous old singer of war songs, who sat in a box as one of the guests and again sang "The Battle Cry of Freedom." This picture is reduced from a large halftone in the Chicago Record-Herald of Feb. 13, 1912.

who were asked to take boxes for the entertainment and I had little trouble in disposing of the entire number of forty-six boxes for afternoon and evening.

"A precedent was established in the annals of box office sales hitherto unknown: that the entire list of boxes was sold before the box office was opened for general sale of tickets.

"Those who were asked to take boxes responded at once with 'I am so glad you are going to have Mr. Chapin. I have heard him and it is the opportunity of a lifetime.' Another exclaimed, 'I have heard Mr. Chapin, but could hear him a dozen times; yes, I will take two boxes.'

"One buyer said: 'I am going to have some children in the afternoon and a dinner party in the evening, to go afterwards to the entertainment.'

"Mr. Chapin is one that commands the respect, admiration and wonder of all. His portrayal of the great martyr is done with an artistic touch which prevents it from swerving from the high ideal to the commonplace. Mr. Chapin has entered into his difficult task with a full knowledge of his public; a public that holds Lincoln far above any other American, and to find he has done full justice to the character of the great martyr must be a full compensation to him for his conscientious work of many years.

"That there probably never will be another man who can impersonate Lincoln, even if one looked like him, should induce everyone to take advantage of the unique opportunity to see Mr. Chapin's 'Lincoln,' and to make it possible for school children and the youth of America to see it."

(Signed) Abby Farwell Ferry, First Vice Regent, Chicago Chapter D. A. R., Chairman Social Committee.

From *The Platform*, Chicago.

The Chicago Chapter D. A. R. paid Mr. Chapin \$400 for a date at Orchestra Hall. Mr. Chapin's guarantees for Lyceum bookings for that week aggregated \$1,325.00, and the gross receipts over \$2,500.00.

The fact that he has spent much more than \$100,000 in producing and developing the material used in this famous war-time monologue drama, shows that he makes good use of his prosperity.

But mere figures do not tell the real story of Mr. Chapin's Lincoln. Money making is only incidental to his work. His ideals are beyond the box-office. His aim is to produce in art a personality that has power to influence his hearers even as the great Commoner did. Chapin always gives triple value: in entertainment, in patriotic and historical inspiration, then again in art value, both in composition and execution. So he earns his money three times.

No price had been decided upon for Mr. Chapin's remuneration for a 10:30 morning performance at Armour Institute, Chicago, but Dr. F. W. Gunsaulus said that Chapin's pay for a matinee should be at least \$150 so he sent a check for \$150 to Miss Lucile Chapin (who had arranged the engagement by telephone.)

That by the way proves the old saying that if you have anything worth doing do it, in earnest, and the pay will take care of itself. Mr. Chapin is in earnest—even when he's joking, and his work shows it. People will forgive most anything in this world but inaction—or lack of earnestness. The man who's in earnest can't help doing things—he finds his opportunity at every turn—things that need to be done.

Dr. Frank W. Gunsaulus, in speaking of the performance at Armour Institute said: "Mr. Chapin's Lincoln is the most wonderful and valuable thing on the American platform today."

James O'Donnell Bennett, dramatic critic of the Chicago Record-Herald, wrote over his signature: "A quaint, humorous, sympathetic and not irrelevant dramatic portrayal of wartime episodes and moods. It is vivid and those who knew the emancipator say it is accurate."

Mr. Chapin's visions of larger Lyceum audiences than were possible even to the theatrical profession was at first thought to be only an iridescent dream, but audiences of from 2,000 to 10,000 have heard his "Lincoln" at the great conventions and Chautauquas, and now we see him again invade the great cities.

He was the lion of the hour in Chicago Lincoln's Birthday week. He was dined and toasted by Society (with big S), and honored by historical and patriotic societies and sought after by philanthropic, political and educational folks. He had his professional duties to attend to also, and those duties stand first with Chapin.

Governor and Mrs. Deenee, and Mayor and Mrs. Carter H. Harrison were among the patrons of the Orchestra Hall performance. The Chicago papers of February 11, each gave from one to three columns to this engagement. The D. A. R. invited and reserved seats for 100 children from the Chicago public schools, who had written prize winning essays on Lincoln, also 300 children of foreign birth to whom the Daughters are trying to teach patriotism. Some of those who purchased boxes for afternoon or night were:

Mrs. Harold B. McCormick, Mrs. Cyrus McCormick, Mrs. T. B. Blackstone, Byron L. Smith, Miss Corneia Williams, Mrs. Henry Blair, Chas. L. Hutchinson, Mrs. Ralph Emerson, Frank R. McMullin, Mrs. Thos. White, Wm. Lyford, Mrs. Israel C. Cope, Louis F. Swift, Mrs. Frank W. Moore, Mrs. Abby F. Ferry, Mrs. Chas. Conover, Mrs. Geo. S. Isham, Mrs. A. C. Bartlett, Mrs. Jas. H. Moore, Mrs. M. F. Eshbaugh, Mrs. J. J. Borland, Geo. E. Adams, Mrs. J. A. Ostrom, Mrs. H. H. Walker, Mrs. Geo. Lawrence, Mrs. Wm. B. Austin, Mrs. Robt. Hotz, Mrs. E. F. Swift, Mrs. E. P. Blackstone, Horace Ferry, Mr. H. M. Wilmarth, Mrs. Francis C. Farnell, Mrs. J. J. Glessner, Mrs. N. F. Thompson, Mr. and Mrs. La Verne Noyes (National Vice Pres. D. A. R.), and Mrs. Geo. M. Pullman.

Mr. Chapin had met Mrs. Pullman in London, at the coronation celebration last June, and had a talk with her about her husband's association with Mr. Lincoln.

Mrs. Pullman said: "I greatly enjoyed the performance. Our family were intimately associated with the Lincoln family for many years."

THE GREATEST NEED OF THE LYCEUM.

From *"The Platform,"* by Fred High, Editor.

Quietly fifty committees met at Winona and the one greatest factor in that gathering was better organization. There are 1,000 chautauquas and 10,000 lyceum course committees. See what it would mean if this scattered heterogeneous mob would ever organize. But why? For what purpose?

What is the object of all the theatrical organization? To produce plays, drama, new plays. The theater would die in six months if it were not for the production of new material.

The same is true of the daily paper. Bill Nye's fun increased the circulation of the New York Sunday World three hundred percent within six months. Lawson made Everybody's Magazine, Mr. Dooley, a new type of poetry; George Ade made slang classic.

Why is Thomas A. Edison useful to the world; why was Lincoln, why was John Wesley, why was Shakespeare? Because by long and patient effort they made new combination of forces that succeeded, though a thousand tried the same things and fell short. We—the lyceum—must present new productions that will command attention. The greatest need of the lyceum in this new original creative ability! This is coming, and, thanks to the Greater Lyceum, it is being recognized and remunerated here as elsewhere. The most striking example of this is Benjamin Chapin's original creation and production of "Lincoln" in lyceum form.

First of all, Mr. Chapin does not recite a Lincoln lecture nor weary you, or waste your time, by "interpreting" quotations clipped from Lincoln addresses (you can read those by your own fireside). For two

minutes he does Lincoln making a Lincoln address, but there are three other great purposes in these two minutes: First, to start a connected "story" interest; second, to fix in a vivid way the historical setting; and, third, to show the earnest bravery of the man in facing the difficulties immediately before him. So much for the first two minutes, then the main action begins. Action, indeed, which never falters or sees a moment go to waste. Economy! seems to have been Mr. Chapin's watchword in creating this new combination of forces. No waste anywhere in time, place, action, repetition or dramatic effect—a direct rebellion to great climaxes and the end.

There is seldom the least suggestion of exaggeration or over-acting, and Abraham Lincoln seems before you in form, voice, gesture, manner, purpose and bearing. How lifelike, of course, those who knew Lincoln in life can appreciate, but the wonder of it all is you know Lincoln—your Lincoln. I recognize my Lincoln, and I am glad. At Winona, Capt. B. S. Osbon, an old sea fighter, who is full of yarns as Old Abe was of stories, was probably the most competent historical judge on the grounds, as he had known Lincoln personally and somewhat intimately. I happened upon him after the performance and I asked him what he thought of it.

"It was very remarkable. It was startling. As I recall the great President, I'm amazed at the wonder of it all."

When one tries to realize that this is a personation of a character that is almost sacred in the minds of most Americans, one whose glory will increase with the ages, we get a glimpse of the task that is imposed upon the artist who essays to do the seemingly impossible act of presenting a sustained and convincing picture of the life, character, personality and mental and moral activities of Abraham Lincoln. This is indeed a task for a great dramatic poet—and that is what Mr. Chapin proved himself in the conception and execution of my Lincoln! For he is mine now for all time. Did I say Mr. Chapin proved himself a great dramatic poet? He bravely and convincingly took the same liberty with his material, but also he proved himself a lyceum artist. That's why I'm writing this article on the greatest need of the lyceum.

By common consent Leland T. Powers is looked upon as the creator of the modern form of play reciting in which impersona-



Benjamin Chapin—"Lincoln" in Lincoln Park, Chicago, on Lincoln's Birthday, decorating the Lincoln statue by St. Gaudens. Here is a combination of Lincoln interest that makes us believe that this picture will interest our readers. Miss Lucile Chapin, Mr. Chapin's sister and Manager, assisting Mr. Chapin in decorating the Lincoln monument.

tion of each character is attempted in voice, manner and looks. This form of monologue presents unsurmountable difficulties, for there was never a reciter on the platform, so far as I have seen, who did not burlesque at least some of the characters. I have seen Hamlet monologued five or six times and have never seen an Ophelia that any modern coroner's jury wouldn't unanimously agree had died for the good of all. The same for Polonius and the Queen. Mr. Chapin was not guilty of this artistic crime in mixing burlesque with fine comedy. He sets forth Mrs. Lincoln, perfect in voice, speech, dress and manner—this by suggestion only in the effect of her personality on Lincoln's. There isn't a sign of the burlesque. Then he presents Little "Tad" in the same way, so clearly before us, that none but parents can comprehend the real-

ity of that boy. Sinton is also there, a perfect image of the great war secretary. Hooker—fighting Joe—and even the eminent citizens, are all there. But these are only small details—it is in general form and scope that Mr. Chapin's work is new.

Benjamin Chapin originated this form of Lyceum Drama; and what is more, he has perfected it. There is nothing in all literature, oratorical or dramatic, that is like it in form or presentation. Opie Read's lecture-recital, "Mr. Jucklin," attempts only one thing, to show "Jucklin" by what he says. It was what Lincoln did—it was his acts of love, loyalty and greatness that make us love him. This is Chapin as Lincoln. Opie Read told us what he was going to do and how he would do it. But Mr. Chapin made no defense of his work—he neither told what he was going to do nor explained how or why he was going to do it. It was Lincoln's life and action that he gave rather than Lincoln's words. And actions, my friends, speak louder than all the words of "Mr. Jucklin." Opie Read's Neither did Mr. Chapin show a mere chronological arrangement of Lincoln's acts. It was the character of the world's greatest democrat, acting his own life in his own way. What *ari* is this? To teach indeed by example, not dogma.

Mr. Benjamin Chapin is, then, more than a dramatist and a poet—he is the originator of a new form of presenting a great life. The dramatic presentation of Uncle Tom's Cabin is the drama of a cause, Benjamin Chapin presents the drama of a great character. The highest form of lyceum attainment, up to the present date, is exemplified in this new form of Lyceum Drama, that so blends purpose and entertainment, that the talker gets his desired results and the audience is entertained while it is being inspired and instructed; and so, in the inception and triumph of Mr. Chapin's Lincoln, we take new hope and see new lyceum possibilities.

I have seen and heard President Grant. I congratulated Grover Cleveland the next day after he married one of the women that I had ever saw. I heard Mr. McKinley stump speaker, but of all the great men I've seen I somehow have a more vivid picture of President Lincoln, after seeing Mr. Chapin's Lincoln, than I have of any of the others.

I saw nine New York actors present Mr. Chapin's drama "Lincoln" on the stage, and it was well played, but to my mind it fell short of what Mr. Chapin alone achieved. I believe Mr. Arthur Bestor was right when at Chautauqua, N. Y., he introduced Mr. Chapin to that vast assembly with these words: "Mr. Benjamin Chapin has something more than anyone of his generation to the knowledge and understanding of the life and character of Abraham Lincoln."

The one most hopeful sign of the times, in things lyceum, is this achievement of original creative genius. The giving out of a new form of lyceum production—a happy, profound, artistic, financial triumph. That speaks hope, advancement, uplift for the present and future of the lyceum.

"CHAPIN WON AND KEPT ON WINNING"

By Ashton Stevens

Dramatic critic, *Chicago Examiner*; formerly critic, *New York Journal* and *San Francisco Examiner*.

(Extract from a full page article.)

At first I said, "No, it will not do at all." But Chapin won and kept on winning.

He was unafraid, yet he was humble. He displayed dignity, yet also he displayed the boots, the old shawl, the homeliness feature and action, the unfrilled humor of the most vivid of all characters in American history. And—I say it modestly—he got something of that great tenderness which was Lincoln's.

Benjamin Chapin's "Lincoln" is the finest, the most uplifting thing in many a year. It reaches the people—the thousands who are at bottom the heart of the nation. It lifts them above the smugness of the staid, above the bilge of coon song, above the always, always vulgarity. It brings them to school. And the man who can do that today is no less worthy than the man who could do it in a Greek theater.

Benjamin Chapin

The Celebrated Actor and Dramatist
Will Produce His World Famous Drama

"Lincoln in the White House"

In Magnificent Form, at the
HIGH SCHOOL AUDITORIUM

Thursday Eve., Jan. 25, at 8:00 p. m.

No drama in modern times has made such an appeal to American people as Chapin's "Lincoln." It has been given over 400 times in all the large New York theaters, and for extended runs in all the large eastern cities. This is Chapin's first tour through the west. Everywhere it has been a marked success. It is an unusual privilege to have a great actor in Madison.

Get your seats early, at Morley's, The Menzies Pharmacy and Lewis Drug Store.

PRICE \$1.00
Special for eighth grade and high school pupils at three p. m. Mr. Chapin produces this drama for the benefit of public school pupils exclusively, at which time admission may be secured at the

The ad above, reduced three-fourths, from
The State Journal, Madison, Wis.

From Men Who Knew Lincoln

Interviews with John Hay and Many Others

"GAVE PLEASURE NOT PAIN"

By Richard Watson Gilder

I went to see Mr. Chapin's 'Lincoln' with many misgivings. I feared a shock to my conception of the personality which in all secular history most attracts me. But it gave me pleasure and not pain. It certainly presents a true interpretation of many sides of that many-sided and most racy and interesting man. Later, a group of my youngest friends were taken to see the play; and on questioning them I found that they had a better idea than ever before of Lincoln's wit, his good-humor, his tenderness, his unselfish patriotism, the annoyances and difficulties of his position, and the heavy weight he had to carry. I wish all our young people could see Mr. Chapin's 'Lincoln.' (Signed) Richard Watson Gilder, editor of the *Century Magazine*.

"AT FORD'S THEATRE."

By Captain Patterson.

I saw Lincoln often in Washington and sat in the box opposite President and Mrs. Lincoln at Ford's Theatre.

Mr. Chapin's portrayal of the great President is the most wonderful impersonation I have ever seen. How so young a man as Mr. Chapin is able to do this thing I can not well understand. But he does accomplish wonderful results.

No matter what may be your politics or sentiments there is nothing to offend. Everything in the programme affords great pleasure. It is Lincoln all the time.

"I SAT ENTRANCED—SWEET MEMORY OF BYGONE DAYS"

By B. S. Osbon

(From a letter to Mr. Chapin)

I doubt if there are many men now living that were as intimate with Mr. Lincoln as I was. No one ever loved him more. At the White House on one occasion I told him in detail the story of Farragut's victory. Your delineation at Winona Lake I. L. A. carried me back half a century with a vividness I cannot begin to put on paper. It was a sweet memory of bygone days. I sat entranced, my heart full of thanksgiving that Heaven had sent you to tell a picture story of one of His chosen ones. May He spare your health and life for many years to tell the Lincoln story.

Yours thankfully,

(Signed) B. S. OSBON,

132 E. 23rd St., New York City.

"EVERY AMERICAN SHOULD SEE IT"

By Gen. James Grant Wilson.

(Since writing this General Wilson has attended the "Lincoln" three times. Once in a box at the Garden Theatre, New York, he sat with four others, each of whom had written a biography of Lincoln. In this party was Miss Ida M. Tarbell and Normal Haggood, editor of *Collier's*.)

15 E. 74th St., New York City.

I had the privilege of being acquainted with President Lincoln for a period of six years. Mr. Benjamin Chapin's representation of the speech, traits of character and personality of Lincoln is without exception the most charming entertainment of its kind that I have ever witnessed. Every American citizen should see it.

"INTERPRETATION FAITHFUL"

By Major-General Saxon.

(In command of troops near Washington early in the war, also Military Governor of So. Carolina, during the last years of the war, through appointment by President Lincoln.)

1821 Sixteenth St.,

Washington, D. C.

My Dear Mr. Chapin—I am hoping that I may see and hear your Lincoln again. It does not occur to me now that I can add to what I gave you very fully in our talks about my own association with Lincoln and Stanton, but I can bear witness to the faithfulness of the pictures of our beloved and wise President in the councils of the nation and as he appeared to others during the gloomy and brighter days of the Civil War. I trust you will have the success you so well deserve.

"ONE OF THE SIX."

By Rufus W. Lewis.

Some of us had seen and known Lincoln. I had heard him give his second inaugural and was one of the 24 First Sergeants detailed as pall-bearers and Guard of Honor on the last sad journey from Washington to Springfield, Ill. I was one of the six who placed the beloved form of our great commander in his grave.

At all times last night Mr. Chapin revealed Lincoln in spirit, word and action. The impersonation sustained always Lincoln's strength, his humor and gentle dignity. Mr. Chapin does more than the work of an actor—he has created a wonderful production that is a revelation of the greatest traits of character as they were embodied in Abraham Lincoln.

JOHN HAY, HIS OPINIONS AND MY INDEBTEDNESS TO HIM

By Benjamin Chapin

It was while John Hay was Secretary of State under President McKinley, that I first met him. I was gathering original data for my Lincoln drama and John Hay took a helpful interest in the working out of the drama and the portrayal of Lincoln. He gave me all the assistance he could in the way of suggestion, criticism and encouragement. He was a very kindly, thoughtful, tactful man with a fine sense of humor, otherwise he might not have taken kindly to the letter of introduction which I pre-



From Act IV—"We'll find some ground on which we can save him. I never could see how hanging or shooting ever did a boy any good."

sent to him. It was from the late Major James B. Pond, of New York. The letter read as follows:

Dear John Hay: This youngster, Benjamin Chapin, has read everything you've written. Beware of him, he is one of your admirers. And what is possibly worse he has brilliant dramatic ability. And still worse he is my friend, so any favors you can not do for him will be deeply regretted. Sincerely yours,

J. B. POND.

John G. Nicolay and John Hay had been Lincoln's private secretaries. They began their work with him in Springfield, and continued with him during his term in the White House. From the start they determined to write a history of their chief and took for the task, which included, really, a history of the Civil War period, as well as "Lincoln's Complete Works" in two large volumes.

I had of course read the ten volume "Life of Lincoln" by Nicolay and Hay. I was making some comment upon it, and I inquired how long it took them to complete it. "Nicolay and I spent twenty years in writing and perfecting the ten volumes, so you need not feel discouraged if your efforts do not meet with success the first few years. Your task is a peculiarly difficult one and even if you fail after ten years, you may take consolation in saying: 'Well, John Nicolay and John Hay worked twice as long before they succeeded.'"

On another occasion when I asked for historical details on a certain point, Mr. Hay replied, that no one could know or be sure he remembered after so long a time. He said in substance: "No one knew at that time that the point regarding which you inquired would ever have any special significance, and no record was made of it. After years have passed, memory at best is uncertain—even in those who believe they remember. In writing our 'Life of Lin-

coln,' we found many palpable errors on the part of those who were in a position to know the facts and were most positive they remembered correctly. I think," continued Hay, "it would not be wise for you to allow the want of historical data to curtail the real value—the dramatic truth—the spirit of your work. Drama or poetry may be true to the spirit even though not actually true to the fact."

This view you may well believe, gave me a sense of pleased relief, coming as it did from so distinguished and accurate an historian. It came, too, at a time when I was discovering that historians like doctors disagree. I really don't remember (which goes to prove his theory) what the exact point was we were discussing, but I do remember, that, up to that time, I had thought it very important. After that I was more content to be guided by the spirit of the action, whether or not the material facts were available.

After I had finished the manuscript of my drama "Lincoln," I was making plans for its production in New York City. Richard Watson Gilder, editor of the *Century Magazine*, had read the manuscript and advised me to send it to our mutual friend, John Hay. I wrote to Mr. Hay advising him of what I was about to inflict upon him, and received this letter in reply.

DEPARTMENT OF STATE,
WASHINGTON.

June 23, 1905.

Dear Mr. Chapin—

In ordinary circumstances I should be very glad indeed to read your manuscript, but my health at present is none of the best, and I am unable to do any reading or writing beyond the strictest necessity. I must, therefore, deny myself of what would be otherwise a great pleasure.

Very sincerely yours

Benjamin Chapin, Esquire,

New York, N. Y.

That evening, June 23, John Hay took the train for his home in the White Mountains. He was taken with a fatal illness on the train and died shortly after his arrival at his mountain home.

The postmark on the above letter indicated that it was mailed in Washington just at the hour of John Hay's leaving-taking from official duties on what proved to be the great Secretary's last earthly journey. It may, indeed, have been the last letter ever signed by John Hay.

He was a kindly, lovable man, and he made me feel at once that he was my friend. His death came as a shock—a personal loss—not only to his friends, but to the country, and the whole world.

The late Major J. B. Pond, Lecture Manager, wrote:

Everett House, New York.

Mr. Chapin has created a production that will become a classic. It has the quaint humor of Rip Van Winkle and the dignity of Hamlet. A combination of happy surprises that sustain the beauty, humor and power of Lincoln's character.—J. B. Pond.



CHAPIN AS LINCOLN

MEETING GENERAL GRANT.

Benjamin Chapin Interviews Gen. "Fred," Son of Gen. U. S. Grant.

When General Fred D. Grant was stationed at Governor's Island, N. Y., I visited him several times, making inquiries regarding his father's relations with Lincoln. He took a delight in talking to me about the dramatic quality in Lincoln's character. Later he attended my "Lincoln" several times. One night after the last act he came back on the stage, with some of his officers. They were all in full uniform dress. I saluted and said, "General, can't you criticize the President? Your father was one of the few men who seldom criticized President Lincoln. But I would like any criticism you have of my Lincoln." The General replied gravely, "I was all attention, for he had a box near the stage and I had asked him to make notes of my performance knowing how intimately he had known Lincoln. 'That criticism is,' continued the General, 'it wasn't long enough.'"

The next day he sent me the letter below with permission to use it as I might see fit.

Governors Island, New York.

Dear Mr. Chapin: I want to express to you my thanks for the great pleasure which I had in seeing your historical drama "Lincoln."

During the whole performance I was continually reminded of the personality of the great War President, so graphically and truly represented.

With many repeated thanks for the treat you gave me, believe me, yours sincerely,
(Signed) FREDERICK D. GRANT.

"HE WAS WITH LINCOLN."

By Dr. John M. Hall.

Bay View, Mich., Aug. 22, 1911.

Mr. Benjamin Chapin gave the Lincoln Play at Bay View this year. He drew one of the largest audiences of the season and made a great success. After he was thru I asked one who had lived in Springfield and knew Mr. Lincoln intimately, Mr. C. B. Gray, who was with him at the very time he was nominated for the Presidency. "Well, Mr. Gray, how was it?" Back came this quick reply, "Absolutely perfect. It was Mr. Lincoln in dress, voice and manner, and Mr. Chapin showed the workings of his inner life as none of the books have shown them." I could not add another word that would more commend the uniqueness and instructive value of the Lincoln Play. There is nothing like it; nothing on the platform today that is finer. Mr. Chapin's Lincoln play might be heard over and over again in the same place. It is one of the things that does not wear out, any more than one of Shakespeare's plays.

"TALK, ARGUE AND QUARREL."

By Mr. W. S. Bullard, a Nephew of Henry Ward Beecher.

(From a letter to Major J. B. Pond.)

I was stationed in Washington, D. C., part of the first two years of the War, connected with the U. S. sanitary commission. My duties took me to the different Departments and the White House very often.

I cannot speak too highly of Mr. Chapin's work—it is simply wonderful. He gave the Business Men's Assn. his wonderful impersonation of Lincoln. After hearing him I introduced myself to him. It seemed like a voice, a vision of the dead, for I had often heard President Lincoln and Secretary Stanton talk, argue and almost quarrel. How so young a man—who never saw Lincoln—can impersonate him as Mr. Chapin can and does I do not understand. (Signed) W. S. Bullard.

"CHAPIN'S VOICE THE VOICE OF LINCOLN"

By General O. O. Howard

One of the men who knew Lincoln intimately was General O. O. Howard. He became keenly interested in assisting Mr. Benjamin Chapin to make his portrayal of the President faithful to the spirit of the man he had known. General Howard first saw Mr. Chapin in the four act Lincoln monologue at his home city, Burlington, Vt. in 1905, and they had a long visit the next day. Then in 1909 the General saw Mr. Chapin's four act play "Lincoln" then running at the Hackett Theatre in New York City, where it had moved from a successful run at the Garden Theatre.

After the third act, in response to nine curtain calls, Mr. Chapin thanked the audience, then smiling up at the box where sat the hero of many battles, he said, "General Howard could speak with more authority than I can." The audience recognized the General and applauded him. He saluted and bowed; then they recalled upon him for a speech. In his response, the venerable General said: "I knew and loved Lincoln as my friend and commander. I saw Mr. Chapin's wonderful portrayal several years ago and was greatly pleased and deeply impressed by it. At that time I had only one criticism, the voice seemed to me different—to lack something of the Lincoln vigor and power, but Mr. Chapin's voice has developed with the years and tonight even the voice seems like that of my own Lincoln."

A REAL LINCOLN OF TODAY.

By Homer Davenport.

(With an original cartoon of Chapin's Lincoln. Reduced from a half page in *The New York Mail*.)



I have just seen Benjamin Chapin play Lincoln. It was a thrilling four act play, and it gave me the best idea of Lincoln I have ever had—and I have had several. It wasn't an imitation of Lincoln, as he was dead before this young man was born. Rather, all through the play you were impressed that it was Lincoln himself, and you felt that you wanted to run out to the street and yell to the busy throng to hurry in to the Garden Theatre, that Abe Lincoln was there, not as an actor, but the immortal, in his room in the White House.

I had one important question I desired to ask him, and that was if he found that this daily life of portraying a character so grand as Lincoln's affected his own life. He said it did—that he found himself asking himself this question: "What would Lincoln do under these circumstances?" He said he found he was a better man by asking that question when he was in doubt.

Mr. Chapin gives us a great picture of a unique character—one who, though awkward and homely, glided over things as smoothly as though on some ball-bearing axle, one who at all times weighed out justice with the least friction and much love. The boys should see this Abraham Lincoln, and the girls, too.

I imagine from half an hour's talk with Mr. Chapin that as a character he is of a Lincoln type.

PAGES FROM FIFTY NEWSPAPERS

And a Chapin Poster Showing the White House



PROGRAMME Benjamin Chapin
IN THE PORTRAYAL OF ABRAHAM LINCOLN

"AN HISTORICAL CHARACTER STUDY PORTRAYING THE PERSONALITY OF THE GREAT MAN AND THE LIFE OF MR. LINCOLN WHILE PRESIDENT."
—Washington Daily Post.

PROLOGUE—Lincoln making a brief address

PART ONE
"Paterally resolve, what the stern hand Demanded, that he would not give!"—Stanton.

THE MAN
A Home Scene at the White House. Lincoln with his family and friends. The kind of man he was. The President offers a little freedom from office-seekers and cares of State.

PART TWO
"Yes, this is to be a real world of men—Dreaded above the world and his foes!"—Clerk.

THE MASTER OF MEN
Lincoln's Tact and Diplomacy. A matter of emotional and intellectual situations. With Cabinet members, army officers and his friends. The art of winning by humor. "Wise, too, for what he could not break, he bent."

PART THREE
"With a self unswayed, a brave, serene—With, steadfast in the strength of God, and true!"—Lowell.

THE HERO
The Dark Hour Before Dawn. Deserted by trusted friends and all political leaders, the moral Atlas bears the burden. He denials, in burning words, the doubting voices, and wrestles with his wounded hope. His trust in the people and in Divine Providence. "The Turn of the Tide."

PART FOUR
"A flash of lightning, a break of the wave. He plunges from the high to the deep—Only to show the spirit of mortal so grand!"—Knox.

THE VICTOR AND MARTYR
The Union Saved and the Factions of a Singular Life Celebration. "With malice toward none, with charity for all!" Arrangements to attend Ford's Theatre. Lincoln's strange dream of assassination. "The Most High controlled events. I have simply tried to find out His way and bide His time. Good night to all!"

"LAUGH AND CRY"

By Thomas Dixon
Author of "The Cloisman," etc.—Formerly a Lyceum Star Lecturer.

Chapin's "Lincoln" makes people laugh and cry. It is the most successful attempt ever made to interpret a great American character in a play. It holds attention from start to finish and is a positive and unique contribution to the development of the American drama. Mr. Chapin's acting in the title role is superb—an achievement of genius. I have seen nothing better by any actor in America. Sincerely,
(Signed)
THOMAS DIXON, JR.



THE HOUSE WHERE LINCOLN DIED

(The house at 516 Tenth St., Washington, D. C., is devoted to a Lincoln Memorial Collection. Mr. O. H. Oldroyd heard Mr. Chapin in Washington.)

I have devoted over forty years of my life in collecting memorials of Abraham Lincoln, and studying every phase of his character; and when I witnessed Mr. Chapin's representation of him I fancied the great man stood before me. I congratulate him upon the successful culmination of his many years' labor.
(Signed) O. H. OLDROYD.



Chapin as Lincoln

From Chapin's Lincoln—"I decided long ago to be just as honest and as happy as I can be and to make everybody else in the big, wide world just as honest and as happy as I can help to make them."

BENJAMIN CHAPIN

By Ralph Parlette
Editor of Lyceumite and Talent.

"People wonder why I left the stage. They can't understand why anybody should quit a job paying big money to take up a new thing. But I get a dream and it carries me away with it. My dream is solo work. I would rather listen to Paderewski playing the piano than to an entire symphony orchestra, because listening to the soloist I can best study the expression of a soul. Now, I have been supported by players on the stage, and it has been all very pleasant, but I believe the lyceum is where I can make my greatest impression—presenting Lincoln to the people as a soloist."

It was Ben Chapin talking. I had gone to his hotel to get acquainted with a Great Man. When the door opened, I discovered we were already acquainted and there weren't any great man notices around. A slender party, seven or eight feet tall, grasped my hand. His face is a trifle sad and strong and thoughtful. "Why, anybody would know you were Lincoln," I blurted out. Yet he didn't have any Lincoln makeup; it was just Ben Chapin at ease. They say we become like the ideal in our mind. Lincoln has been in Chapin's mind these years. The result—looks, movements, manners, spirit, all suggest Lincoln's that is, my ideal Lincoln.

"So many people tell me that. And yet I am absolutely unlike him. My eyes are twice as large, my hands twice as small, my feet shaped differently. I generally come on the stage speaking, or I commence to speak at once, so that the audience will not have time to study my dimensions too closely. Then as they grow interested in my work they forget the appearance before them."

There he sat, at ease, a self-contained gentleman. A tall man who can be perfectly graceful. His voice is very gentle and subdued. Not in his most energetic deliveries did he speak explosively, nor gesticulate. It's his face. He has two eyes that are big and commanding. They beam or thunder. They rage and supplicate. His face in action is a study. Seems to me he did most things absolutely different, and yet all the time it suggested Lincoln. His face surely is his fortune.

Ben Chapin simply read the literature of Lincoln until he created his ideal Lincoln. He is a finer personage than the Lincoln of Winston Churchill. He is a more refined and exalted Lincoln than the old man who "knew Lincoln" describes. Chapin says he finds old men in every audience who come up afterwards to tell him they "knew Lincoln." He does not make up before the audience. He comes upon the stage, or the lyceum platform, fully made up. It is Lincoln who appears and speaks to the audience the hour and a half or two hours that follow.

He wrote the play of four acts that with

a cast of ten people he presented in the city years. Before that he had tried out the monologue presentation of Lincoln before lyceum audiences of the East. And the later seasons he has presented it in vaudeville. Here he occupied thirty-five minutes—twice or three times as much time as was given to the other attractions on the same bill, and was always played as a top-liner.

Here is perhaps the most remarkable fact, and probably no other offering to an audience ever fared so. Ben Chapin's Lincoln has been equally successful in the two-dollar houses, in vaudeville and in the lyceum. There seems to be a universal appeal in the character of Old Abe. The parlor clubbers who generally listen with a fringed weep at the same passages where the lyceum audiences weep, and where the vaudeville folks in the gallery sob. "I cannot say that any kind of audience is more affected than another."

Benjamin Chapin was always an actor and a speaker. When a boy he wondered why the school pupils, the speakers and the preachers all acted so unnaturally when they faced the public. Then his chance came to speak a piece, and he did it so vigorously and differently that he became the local child wonder. That was up in the Western Reserve, twenty-five miles out from Cleveland. In the year 1892 he made his first platform bow in a deliberately planned program. A preacher in Ashtabula got to year about it. His name was S. B. Hershey. He preached right along, but between times booked lecture courses here and there. That was in Hershey's beginnings. And in Chapin's. One of the first places Hershey sent him to was a church lecture course in Akron, Ohio, where the man to be later known himself as a lecturer, W. T. S. Culp, was pastor. Culp paid Chapin ten dollars for his show. This summer Culp again engages Chapin—this time at Findlay, Lake Chautauqua, and he pays him a hundred and fifty.

Nineteen years ago, when Chapin was nineteen, he went over all Ohio then. No schoolhouse escaped. And for years he did lyceum work, presenting perhaps ten programs before the great idea of presenting Lincoln took hold of him.

Now, after years and honors on the stage, after the critics of the most critical have passed him a success, after he has received the approval of the great audiences, he turns his face again toward his first love, the lyceum. We have a place for him. Every boy and girl, to say nothing of the rest of us, every lyceum course in America, should have him, and we believe they will. Welcome, Benjamin Lincoln Chapin!

Again I shake his hand after two hours of listening to that mellow voice and two hours of watching that play of flashing eyes. I leave a Big Man, who is yet to be bigger because he is willing to be taught. I scarcely realize what he is, or has done already. He is so unconscious of having achieved, so companionable.

A LIVE COMMITTEEMAN

One of the best, all round live committeemen is Prof. W. G. Baab, of Charles City (Iowa) College. He wrote to several Lyceum people who have themselves made favorable records in Charles City, for original reviews. These he published in the daily papers, with the following headlines—printed in large type:

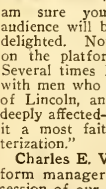
LETTERS SENT TO PROF. BAAB
Regarding Benjamin Chapin, the Great Dramatic Poet and Actor to Be at Hildreth Theatre

ALL HAVE GOOD WORD FOR HIM

Edward A. Ott: "Mr. Chapin gives the one purely original literary creation—the Lyceum movement has known. It is a great contribution to education, as well as to art and entertainment."

Elias Day: "I can not speak too highly of Mr. Chapin. He has evolved a wonderful creation. I am sure you and your audience will be more than delighted. Nothing like it on the platform or stage. Several times I was seated with men who were friends of Lincoln, and they were deeply affected—all declared it a most faithful characterization."

Charles E. Varney, platform manager of the last session of our Chautauqua: "Benjamin Chapin brings Lincoln to us again so that we hear and see him as he was in life. Every young man and woman in the United States should hear and see him. No words can portray the spiritual factors and the educational value of that unique entertainment."



THE THREE GREATEST WAR DRAMAS

EACH HAS EARNED OVER \$100,000 FOR ITS AUTHOR

"The Girl I Left Behind Me," by David Belasco and Franklin Fyles; "Shenandoah," by Bronson Howard, and "Lincoln," by Benjamin Chapin.



DAVID BELASCO collaborated with Franklin Fyles in the writing and production of "The Girl I Left Behind Me." This is one of the three most famous and popular dramas of the Civil War period. The other two great successes are Bronson Howard's "Shenandoah," and Benjamin Chapin's "Lincoln." Each of

these plays cost its author several years of the most exacting labor, and each play has earned for its author over \$100,000. Through their labors on these plays all these playwrights became familiar with that dramatic period. Mr. Chapin's play was the last of the three to be produced.

It may therefore be of interest to know what the other three experts think of Benjamin Chapin's "Lincoln." Mr. Belasco said: "Chapin's 'Lincoln' thrilled me. It has great moments. It moved me very deeply, and it hangs about me still. I shall never forget it."

Mr. Franklin Fyles wrote: "My dear Chapin: I have just read your drama 'Lincoln' twice to-day—once rapidly, to get the general effect, and again slowly to consider details. I assure you that Lincoln has never seemed so big to me before, and I have been a Lincolnian since I was a boy. The story of the lovers, the plot of the traitors, the illustrations of war-time politics, all are not only around your dominant character Lincoln, but you have put him into them effectively."

The following interview with Bronson Howard was published in *The New York Press* and *The Dramatic Mirror*, and copied by many papers throughout the country:

Mr. Bronson Howard and Mr. Benjamin Chapin had never met up to the night of the premiere performance of Chapin's "Lincoln" at the Liberty Theater. The veteran dramatist and critic, quick to recognize the real merits and demerits of a new play, went behind the scenes after the third act to congratulate the young author, and also expressed a very definite opinion among the group of first-night critics. Mr. Charles Klein, Mr. William Seymour, Miss Elisabeth Marbury, Mr. Theodore Burt Sayre and many other critical theatergoers expressed opinions similar to those of Mr. Howard. Later in an interview Mr. Howard said that the play is a stroke of genius, and that there is not a dramatist in England or America, not Finero or Jones, who could have written a play of equal merit upon the theme chosen.

"The underlying principles of technique have been followed with marvelous effect," said Mr. Howard, "and never have I seen an audience respond with more enthusiasm than at the close of the third act."

"The points to be adversely criticized are so slight that they are hardly worthy of mention. 'Lincoln' is not a series of disconnected scenes, but a remarkable drama, unlike anything else yet produced in American dramatic literature."

"Mr. Chapin had a formidable task to perform when he made the interpretation of Lincoln's character the main issue of his drama. In doing this he has not broken the laws of technique, so far as there are any. Instead he has in a masterful manner made his plot help to delineate the great central character. To make Lincoln predominate and still to keep unbroken any important law of the drama is what Mr. Chapin has accomplished with complete success. I cannot see how technique, so-called, could be carried further without injury to the play. A true interpretation of Lincoln transcends the playwright's art. And it is for this reason that I believe Mr. Chapin has performed a task which no experienced dramatist in the English-speaking world could accomplish. It has, therefore, been truly said that he has attempted the impossible and accomplished it triumphantly."

"The impersonation of Lincoln is not a caricature, but a living study. The beautiful traits of Lincoln's character are admirably portrayed. His gentleness and tenderness have been misunderstood by some critics as weakness, just as they were misunderstood during Lincoln's lifetime. Lincoln mastered men with that same quiet sternness which Mr. Chapin so faithfully exemplifies. This is well illustrated in the scene when the President orders Secretary Stanton to indorse a list of officers. Mr. Chapin's acting has all the simplicity and naturalness of Sol Smith Russell's. He measures up to the dignity of Lincoln's character, and does away from the play with his conception of Lincoln magnified rather than diminished."

CHAPIN AS LINCOLN



BENJAMIN CHAPIN'S INVESTIGATIONS DISCOVERED ONE MAN WHO COULD DO WHAT OTHERS TOLD ABOUT

"How is it," Mr. Chapin was asked recently, "that you can, even according to the judgment of Lincoln's most intimate friends, approximate so closely the personality of the great President even to the very tone and quality of his voice?"

"As to the voice," replied Mr. Chapin "I do not think the imitation of Lincoln's voice has any special value. In fact, when giving my 'Lincoln' I seldom, if ever, think anything about his voice, apart from the spirit and character of the man. During my first two or three years' work, however, I did consider it an important point, and for a while I sought the criticism and suggestions of every man who I thought might possibly help me in this matter. By questioning a great many people who knew Lincoln, I got very accurate information regarding Lincoln's voice, his methods and style of speech in debate, his favorite inflections, emphasis, tone color, speed, vigor in climax, etc."

"Then I found in the Hon. John Littlefield a man who could do the very things the others had described to me. Mr. Littlefield was a lawyer in Brooklyn at the time. He had been a student in the Lincoln and Herndon law office, in Springfield, Ill., including the time of the Lincoln and Douglas debates. After Lincoln was elected President, Mr. Littlefield went to Washington. He studied art and later painted a picture of Lincoln. A large steel engraving was made of the Littlefield painting, and you may find copies of this engraving in almost any part of the country."

"Mr. Littlefield was a man with a natural gift for imitation and could imitate Lincoln's voice, manner and style so perfectly as to satisfy those who had known Lincoln intimately. Littlefield would give parts of the Lincoln-Douglas debates, now taking off the heavy voice and manner of Douglas, then the higher pitched voice and the style of Lincoln."

"I made several trips to the law office and to the home of Mr. Littlefield, and he later attended a number of my 'Lincoln' performances in Brooklyn and New York. I had many pleasant talks with him and I remember well one of his stories. 'An incident occurred,' said Littlefield, 'while I was a student in the Lincoln and Herndon law office, which illustrates especially well Lincoln's voice and manner. One day Lincoln placed his left hand on my shoulder, leaving the other arm free for a characteristic full-arm downward gesture, then with strong emphasis on the main point, Lincoln said: 'John, when you tell a story, or reach the climax of a speech, always hit the main point hard.'"

THE GOVERNMENT SHOULD SUBSIDIZE CHAPIN

By Blanche Partington.

Impersonators fat and impersonators lean, impersonators short and impersonators tall—all kinds of impersonators—but those that impersonate, have pilloried the hero to filch a hand. Mr. Chapin's Lincoln is not that kind. It is just the other. Mr. Chapin's Lincoln is worth exactly forty-five lectures on the subject, and most of the books; it is worth his best portrait—by whomsoever that may be—and three statues; it is worth all the fireworks of the glorious Fourth, oratorical and otherwise, and most of the other machinery of so-called patriotism. It is, in fact, one of the most luminous lessons in the finer Americanism, as opposed to the common or jingo patriotism of the stage, that can well be conceived.

Mr. Chapin should be subsidized by the Government to produce it! To begin with, it would probably pay the cost of the Panama Canal—the actor intending to play Lincoln for the rest of his life, and would incidentally instill into young America a quality and degree of patriotism attainable in no other fashion. I suggest it as the opening play of a real National Theatre.

You see Lincoln the statesman, masterful, alert, humorous, and above all, human. And in a climax that with its inspiring acting—the word is hopelessly inadequate in its contemporary corruption—reaches even majesty, you see Lincoln laying at the feet of Washington the flag he has ennobled. So powerful has the illusion become here that by the time this scene is reached, it is all but impossible to imagine that it is actually actor Benjamin Chapin and not veritably that which it seems, the great patriot laying the symbol of liberty and brotherhood at the feet of the Father of his Country.

The actor's methods?—just Michael Angelo's, for example, work, patience, reverence, with genius and a big ideal at the back of them. He has been studying his model for something like six years, chiseling away bit by bit, day by day, the figure, learning first—of consummate significance this—the way of Lincoln's thinking, and so, the Chapin Lincoln.

A Joyful Man

By Benjamin Chapin

Contrary to the opinion of many, I believe that Abraham Lincoln experienced more joy while on earth than most of his fellowmen.

He was a man of joy not sorrow, of hope not despair.

The joys of this life come to us as the result of noble effort.

He was buoyant of spirit, rising quickly above grief or failure, either by finding at once some active, useful work to do, or by letting the light of his never failing humor play upon it.

He was a great humorist, a great entertainer—not the dry kind, but the strong, joyful kind.

His troubles were mostly insignificant compared with the blessings and opportunities that were his; opportunity for doing good, opportunity for making others happy, opportunity for accomplishing things for mankind, which were his to almost a divine degree; all this—the result of noble effort—made him a joyful man.

He Opened the White House Mail When Lincoln Was President.

To open the mail at the White House is an interesting task. During President Lincoln's administration William O. Stoddard opened it every morning and sent it to the departments or turned it over to the various members of the President's household.

Mr. Stoddard was also private secretary to Mrs. Lincoln, and managed the receptions and directed the social functions of the White House, and for years no man saw more of the personal side of President Lincoln.

During the first three years' work while preparing his "Lincoln" drama Mr. Benjamin Chapin made many visits to Mr. Stoddard's home, in Madison, N. J., to consult with him. Mr. Stoddard had written a "Life of Lincoln," "Inside the White House," etc. "What kind of furniture did they have then in the White House?"

Madison, N. J., March 1, 1904

Dear Sir: I wish to tell you how much I enjoyed your presentation of Lincoln. I was hardly fit to go out that night, but I made a close study. I need not tell you that your ideal is closely correct. For it is so, as I do not think you can greatly improve it, save in the few minor points of personal characteristics which I give you. I might say also that his position in chair was more frequently leaning forward as addressing someone. He seemed to step slowly even when moving fast. Yours truly,

WILLIAM O. STODDARD.

asked Mr. Chapin on one occasion. "Nearby all kinds," replied Stoddard, then he added, laughingly, "You'd better get them a new set." Accompanying is one of Mr. Stoddard's letters to Mr. Chapin.